OUVERTUREN

für das

Pianoforte zu vier Händen.

No. 1. Auber, zu: Fra Diavolo.
No. 2. — — zu: Gustav.
No. 3. — — zu: Die Stumme.
No. 4. Beethoven, zu: Coriolan.
No. 5. — — zu: Egmont.
No. 6. — — zu: Fidelio.
No. 7. — — zu: Leonore (Fidelio), geschr. 1805.
No. 8. — — zu: Leonore (Fidelio), geschr. 1806.
No. 9. — — zu: Prometheus.
No. 10. Bellini, zu: I Montecchi.
No. 11. — — zu: Norma.
No. 12. — — zu: Der Pirat.
No. 13. — — zu: Die Puritaner.
No. 14. — — zu: La Sonnambula.
No. 15. — — zu: La Straniera.
No. 16. Boieldieu, zu: Der Calif von Bagdad.
No. 17. — — zu: Die weisse Dame.
No. 18. — — zu: Johann von Paris.
No. 19. Cherubini, zu: Lodoiska.
No. 20. — — zu: Der Wasserträger.
No. 21. Donizetti, zu: Anna Bolena.
No. 22. — — zu: Lucia di Lammermoor.
No. 23. — — zu: Lucretia Borgia.
No. 24. — — zu: Belisario.
No. 25. Gluck, zu: Alceste.
No. 26. — — zu: Armide.
No. 27. — — zu: Iphigenie in Aulis.
No. 28. Herold, zu: Zampa.
No. 29. Kreutzer, zu: Lodoiska.
No. 30. — — zu: Das Nachtlager in Granada.
No. 31. Méhul, zu: Die beiden Blinden.
No. 32. — — zu: Die Jagd Heinrich IV.
No. 33. — — zu: Joseph.
No. 34. Mozart, zu: Der Schauspieldirector.
No. 35. — — zu: Don Juan.
No. 36. — — zu: Figaro's Hochzeit.
No. 37. Mozart, zu: Titus.
No. 38. — — zu: Die Zauberflöte.
No. 39. Paer, zu: Sargino.
No. 40. — — zu: Sophonisbe.
No. 41. Rossini, zu: Der Barbier von Sevilla.
No. 42. — — zu: Elisabeth.
No. 43. — — zu: Die diebische Elster.
No. 44. — — zu: Semiramide.
No. 45. — — zu: Tancred.
No. 46. Spontini, zu: Ferdinand Cortez.
No. 47. — — zu: Olympia.
No. 48. — — zu: Die Vestalin.
No. 49. Weber, Jubel-Ouverture.
No. 50. — — zu: Der Freischütz.
No. 51. — — zu: Oberon.
No. 52. — — zu: Preciosa.
No. 53. — — zu: Sylvana.
No. 54. — — zu: Turandot.
No. 55. — — zu: Peter Schmoll.
No. 56. — — zu: Abu Hassan.
No. 57. — — zu: Rübezahl.
No. 58. — — zu: Euryanthe.
No. 59. Mozart, zu: Cosi fan tutte.
No. 60. — — zu: Die Entführung.
No. 61. — — zu: Idomeneo.
No. 62. Schubert, zu: Rosamunde.
No. 63. — — zu: Alfonso und Estrella.
No. 64. — — zu: Fierrabras.
No. 65. Donizetti, zu: l'Elisir d'amore.
No. 66. — — zu: Fausta.
No. 67. — — zu: Gemma di Vergi.
No. 68. Rossini, zu: Die Italienerin in Algier.
No. 69. — — zu: Othello.
No. 70. — — zu: Die Belagerung von Corinth.
No. 71. Cimarosa, zu: Die heimliche Ehe.
No. 72. Beethoven, zu: Die Ruinen von Athen.

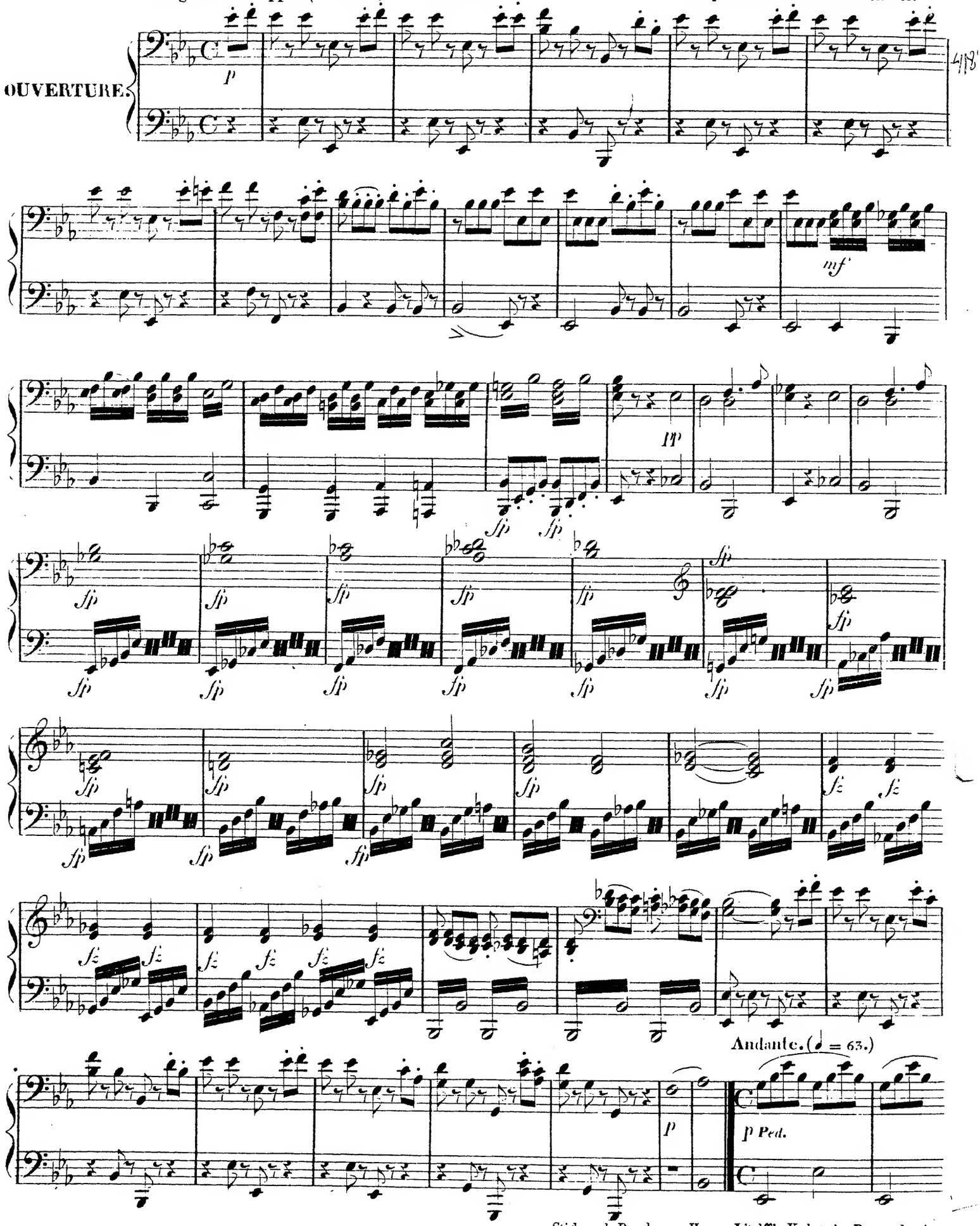
BRAUNSCHWEIG & NEW-YORK, HENRY LITOLFF'S VERLAG.

Paris,	Bruxelles,	London,
Enoch Père et Fils.	Enoch Père et Fils.	L. Schutte & Co.

St. Petersburg,	Gebrüder Hug in Zürich, Basel, St. Gallen.	Amsterdam,	Kopenhagen,
Jacques Issakoff.		Seyffardt'sche Buchhandlung.	Wilhelm Hansen.

Allegro non troppo. (♩ = 126.) **SECONDO.** zur Oper: Gustav od. d. Maskenball.

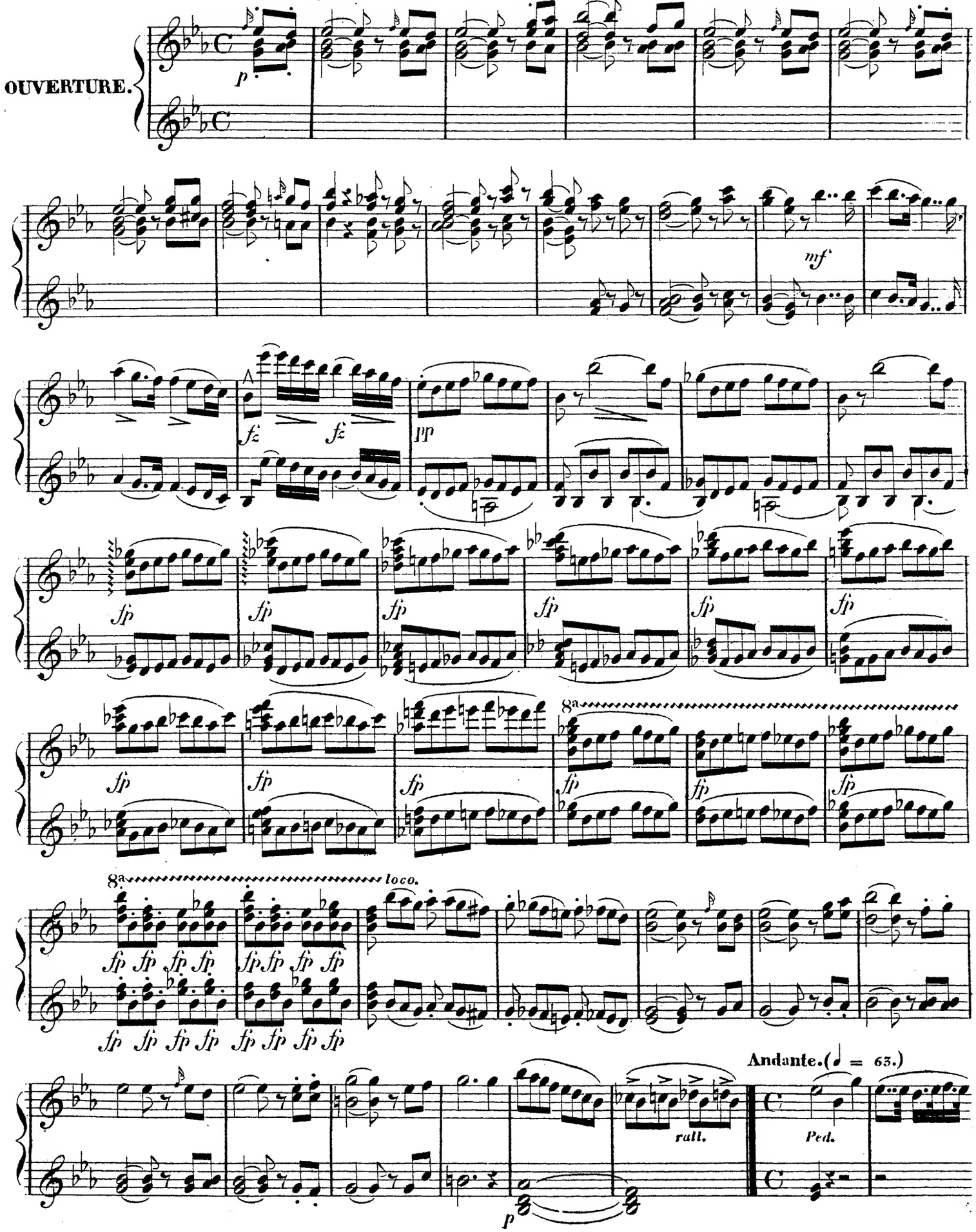
OUVERTURE.

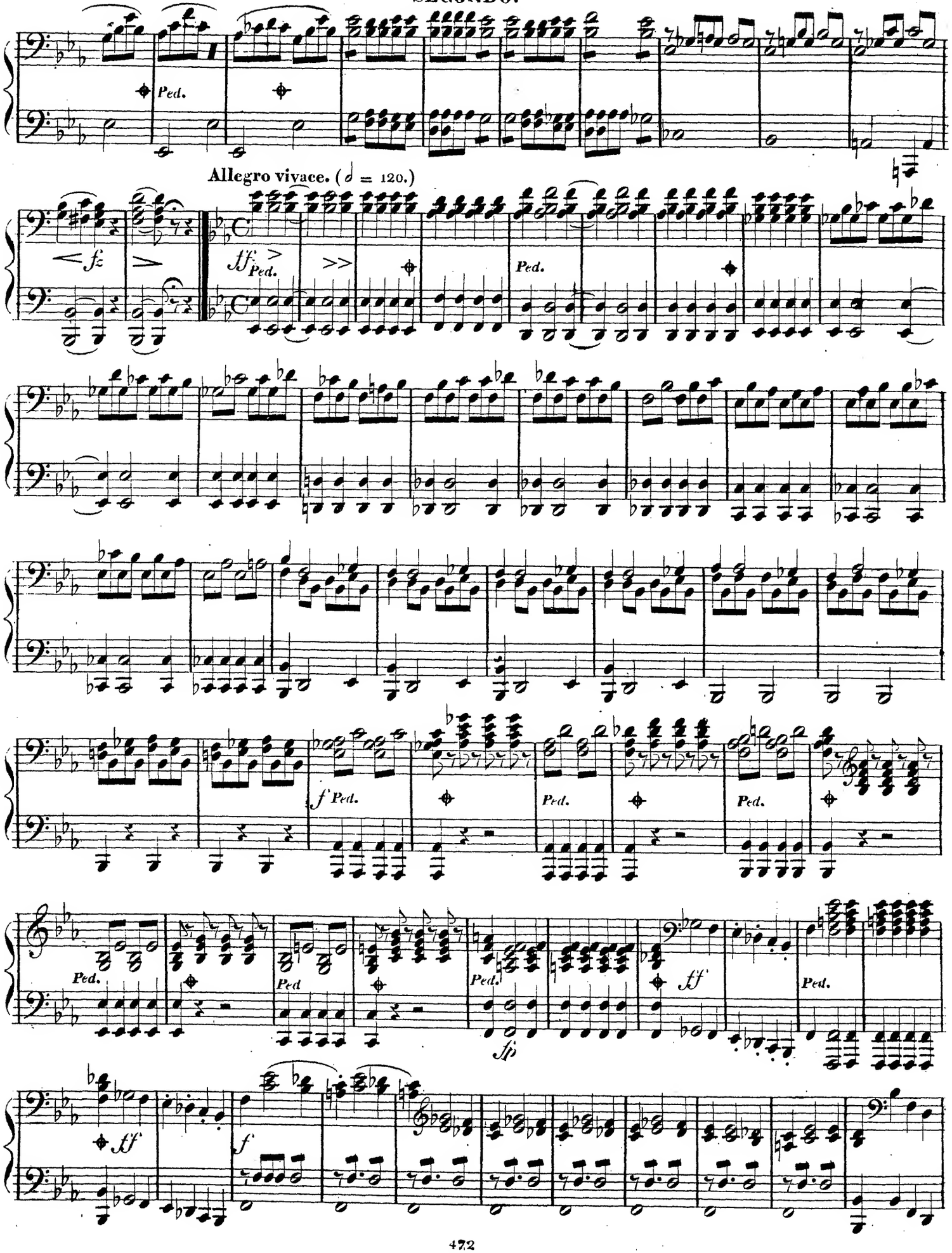


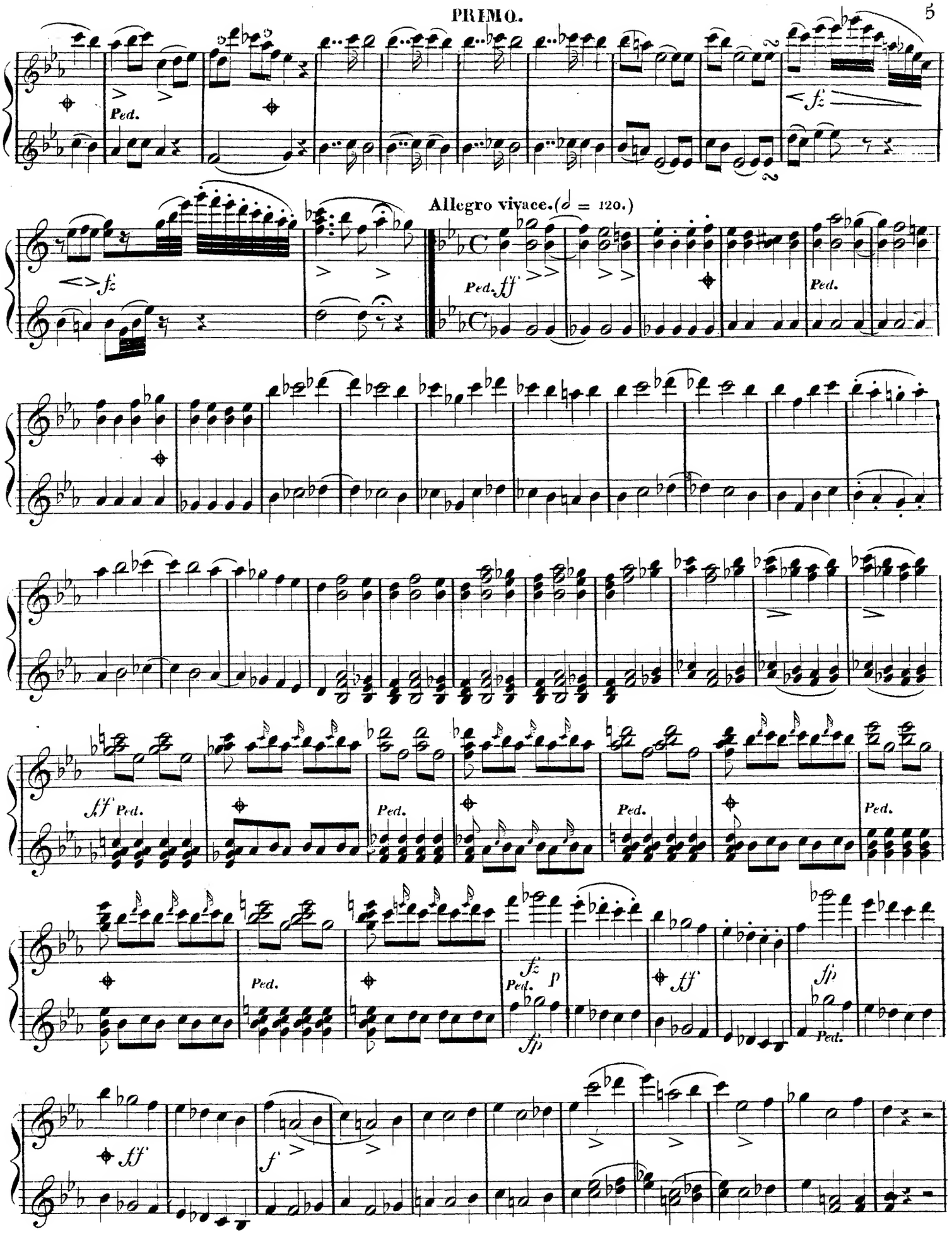
Stich und Druck von Henry Litolff's Verlag in Braunschweig.

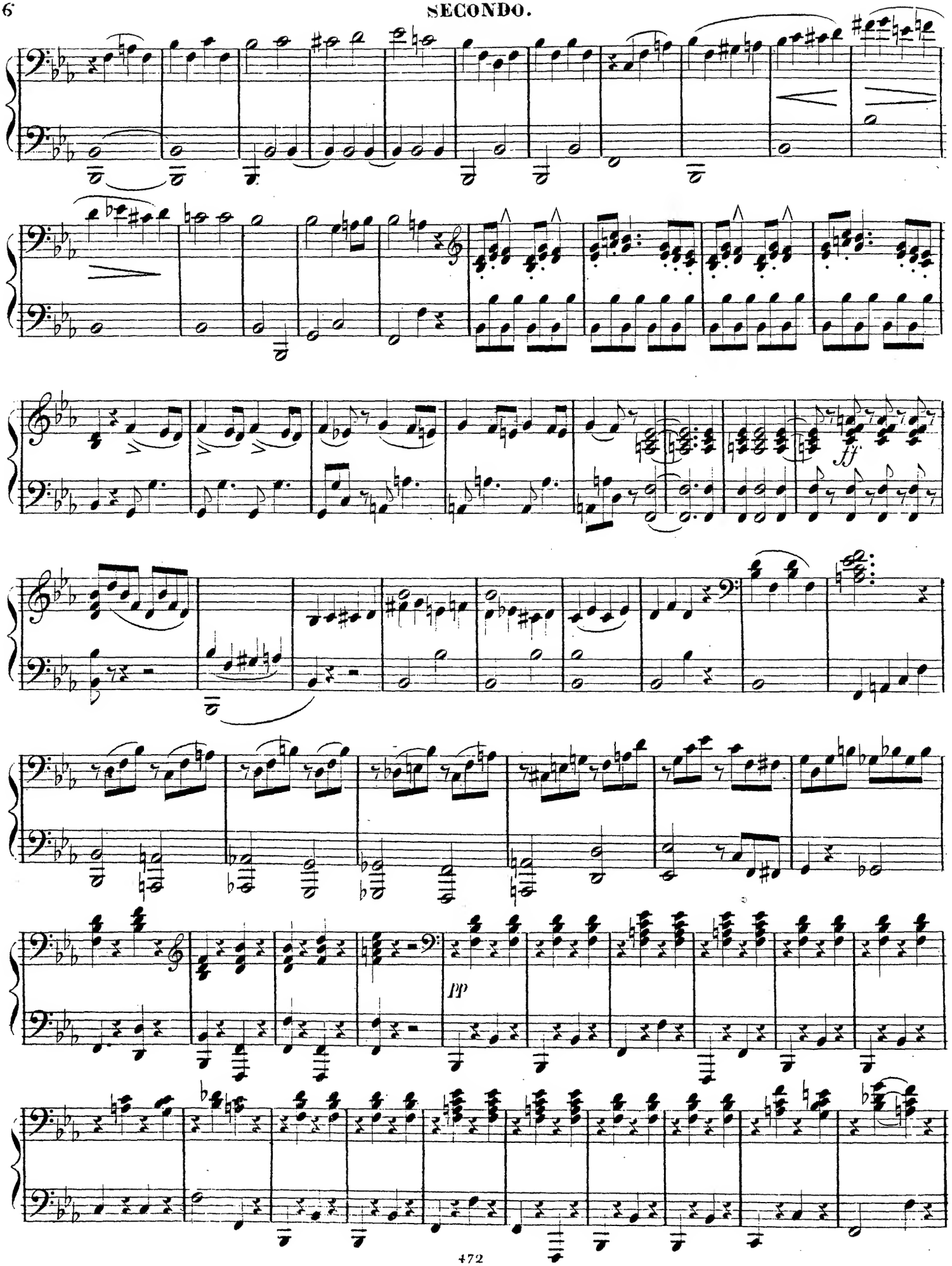
Allegro non troppo. (♩ = 126.) PRIMO.

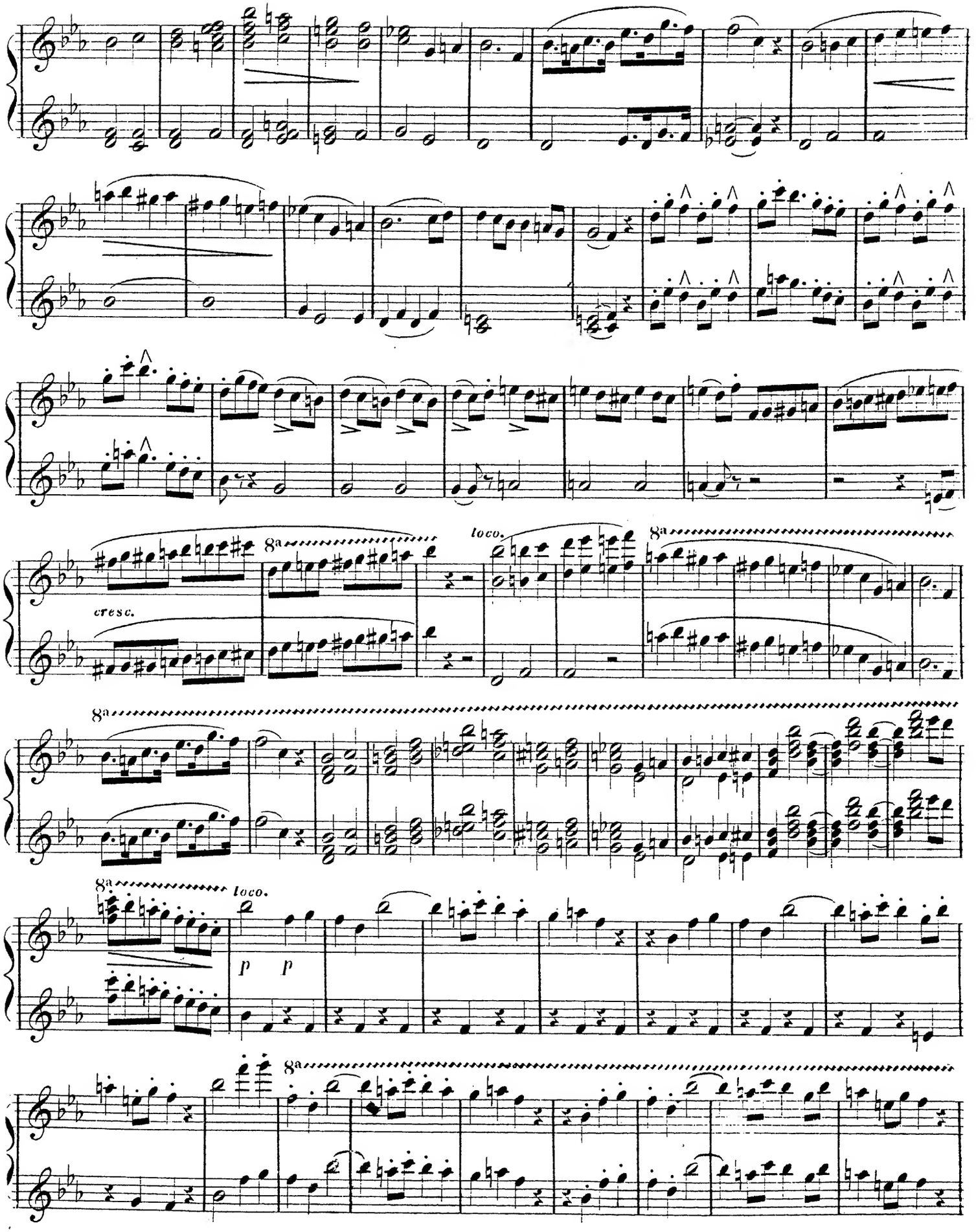
OUVERTURE.



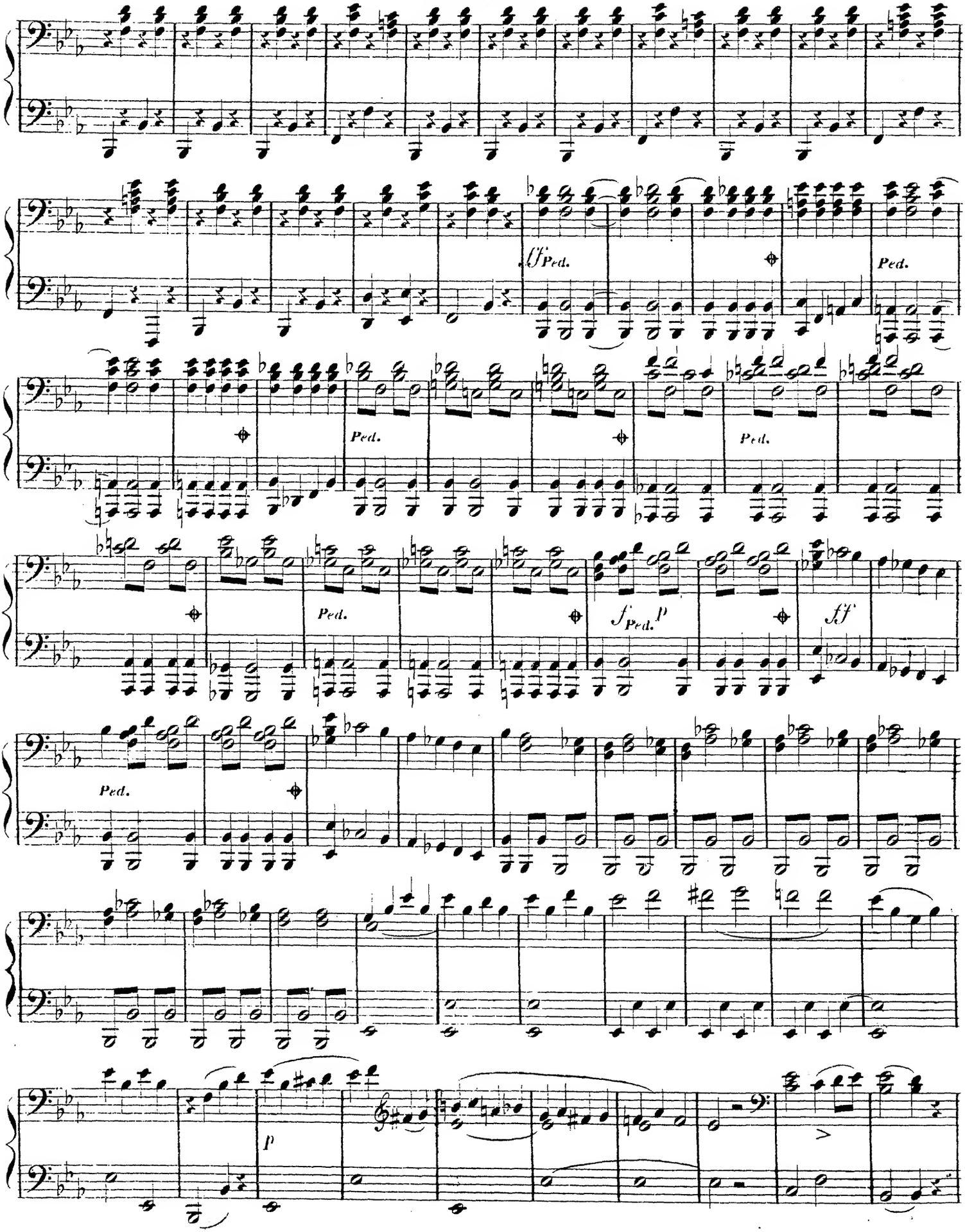

Ped.
Allegro vivace. (𝅗𝅥 = 120.)
fz
ff Ped.
Ped.
f Ped.
Ped.
Ped.
Ped.
Ped
Ped.
fp
ff
Ped.
ff
f

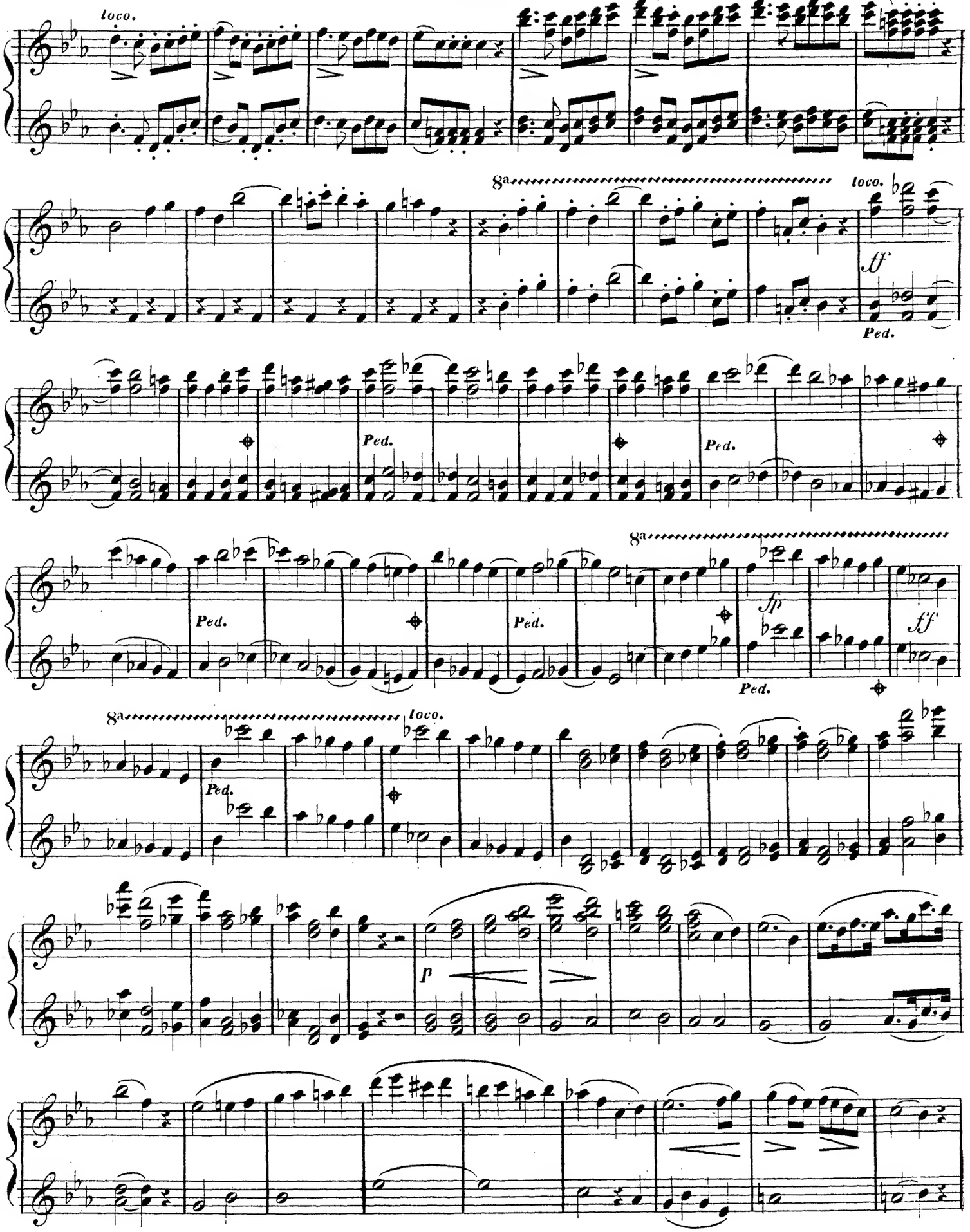

Ped.
fz
Allegro vivace. (𝅗𝅥 = 120.)
Ped. ff
Ped.
ff Ped.
Ped.
Ped.
Ped.
Ped.
fz
Ped.
p
fp
ff
fp
Ped.
ff
f


ff
pp

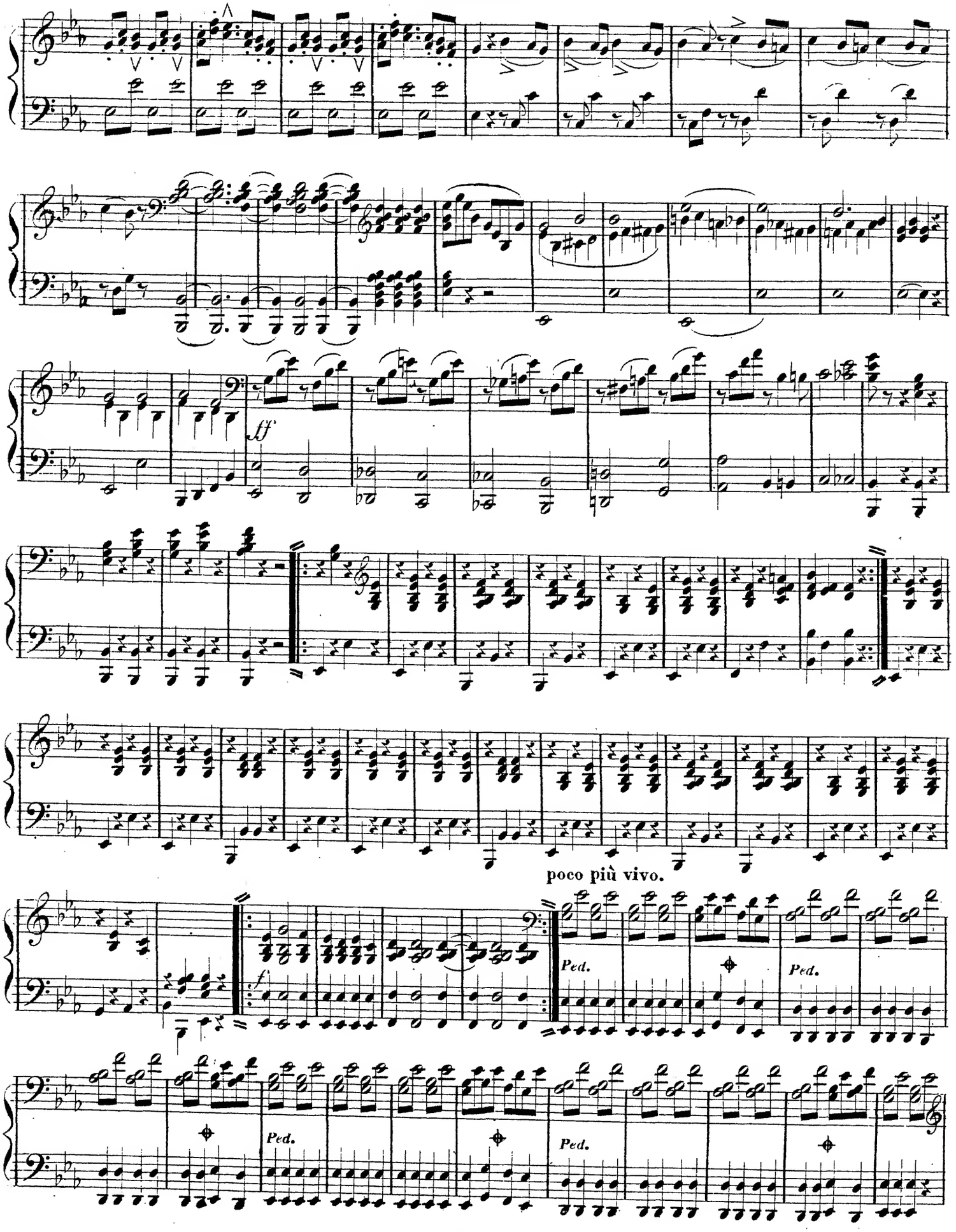

8a
loco.
cresc.
p p

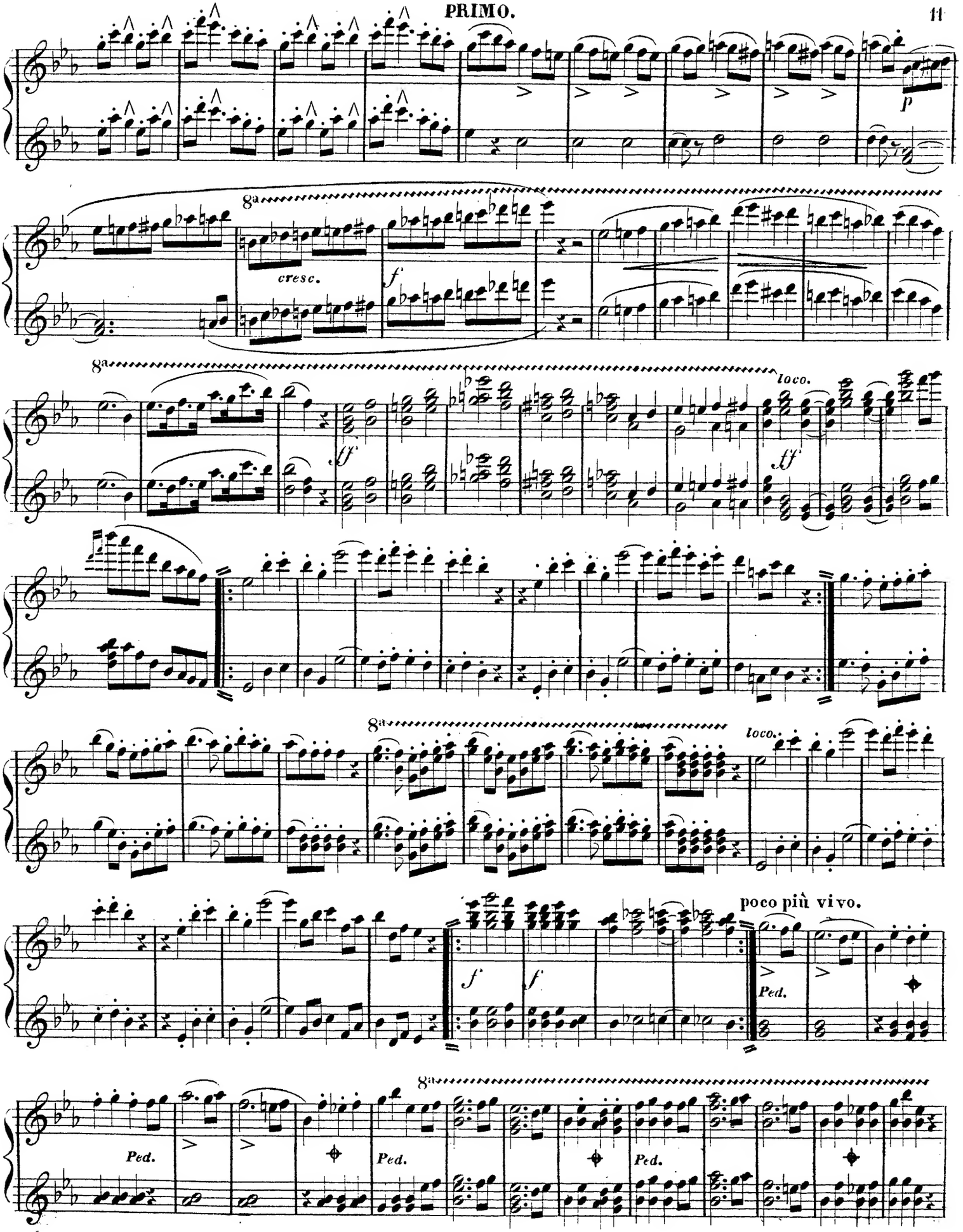
SECONDO.



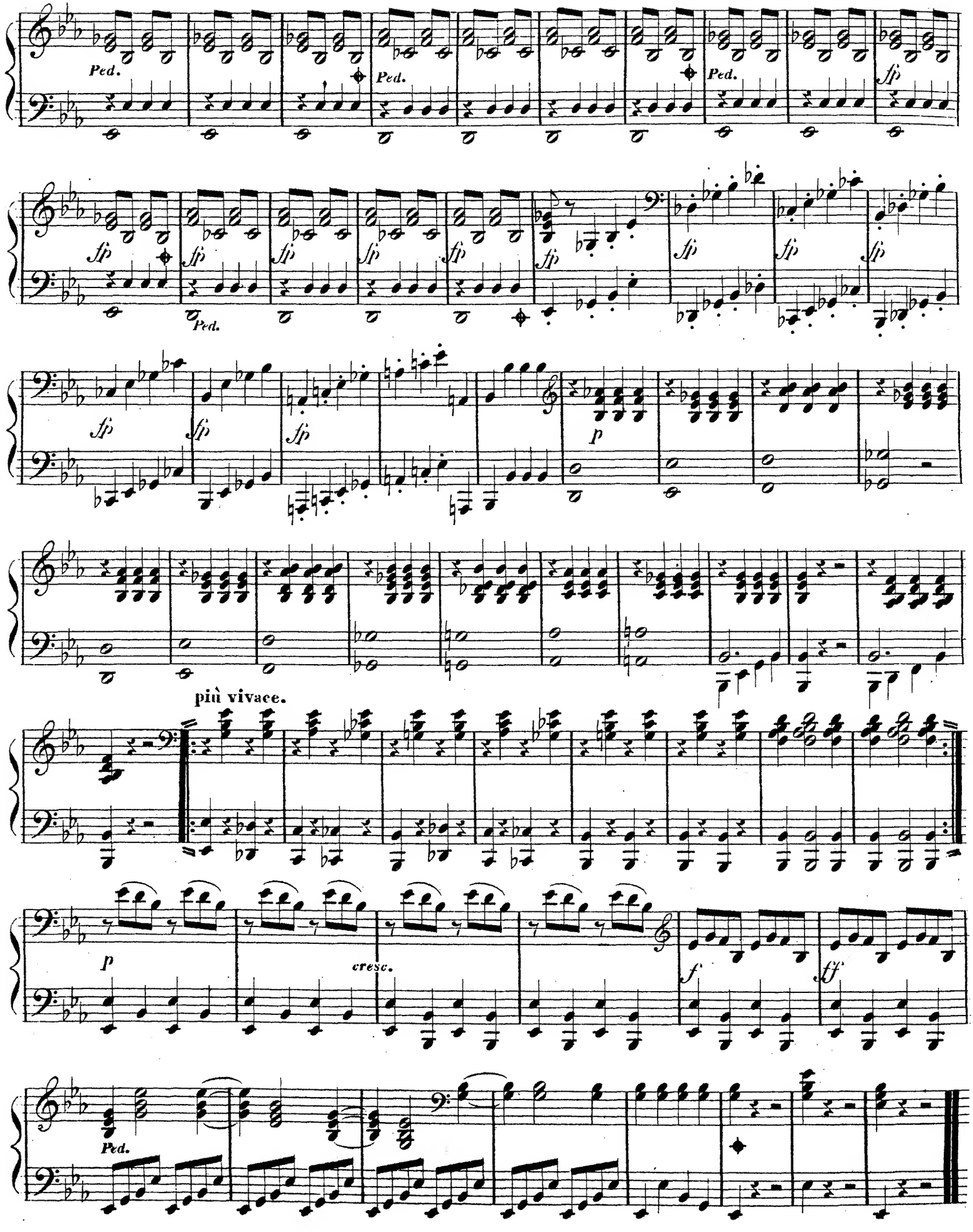

loco.
8a
loco.
ff
Ped.
Ped.
Ped.
8a
fp
ff
Ped.
Ped.
8a
loco.
Ped.
p

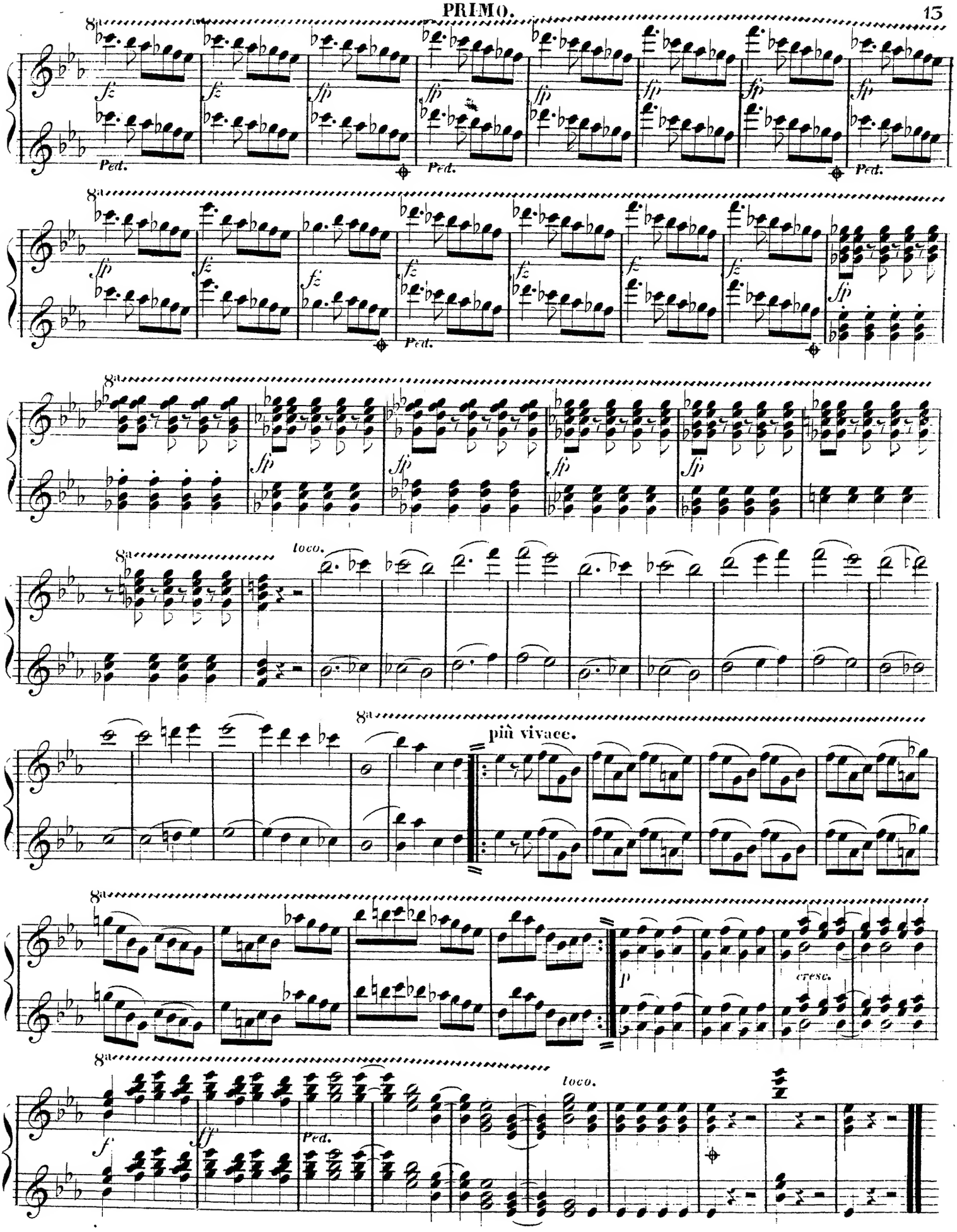
SECONDO.




8va
cresc.
f
8va
ff
loco.
ff
8va
loco.
poco più vivo.
f
f
Ped.
8va
Ped.
Ped.
Ped.

SECONDO.




8va
fz
fp
Ped.
loco.
più vivace.
p
cresc.
f
ff